THE AMERICAN GO JOURNAL

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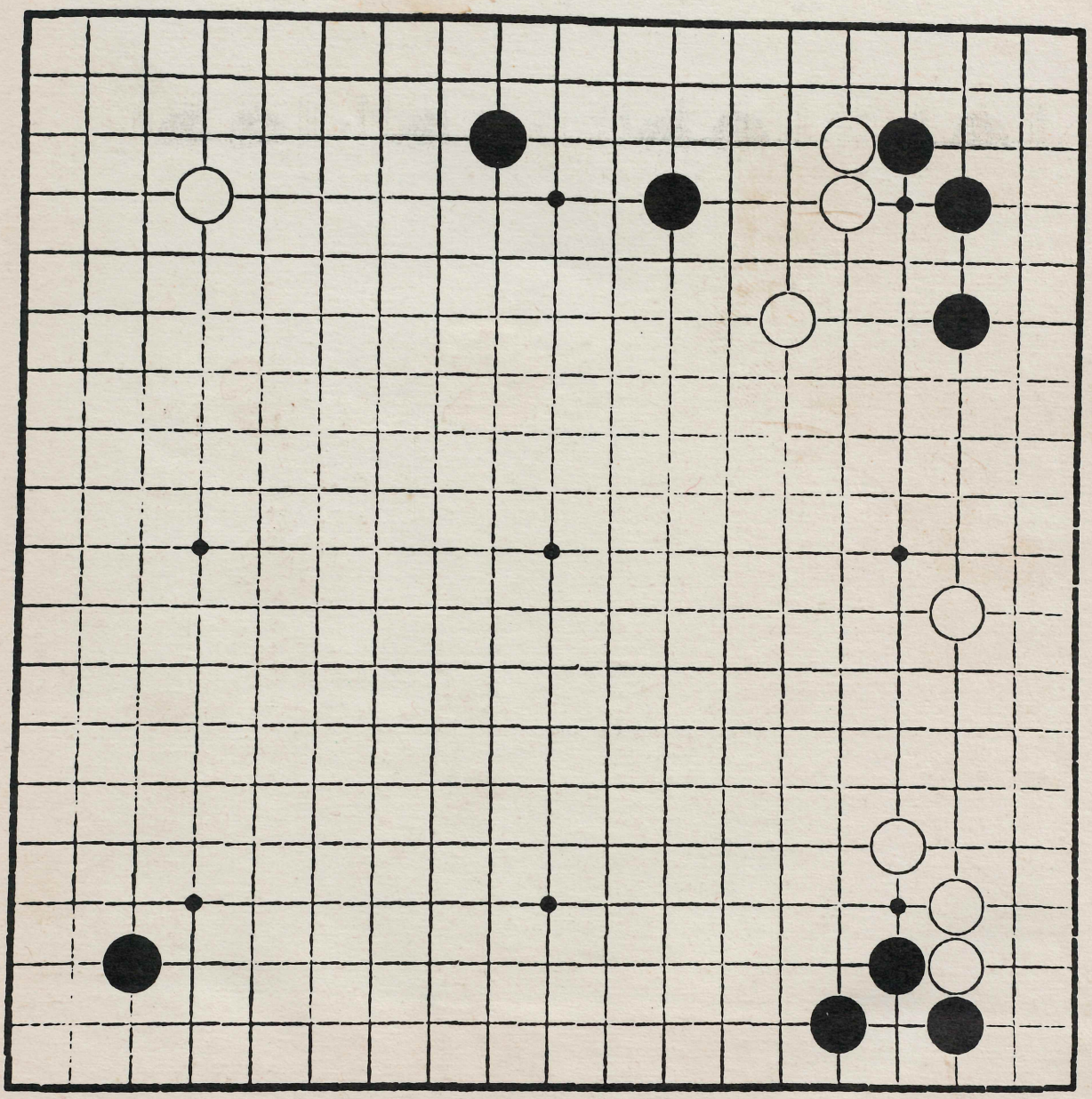
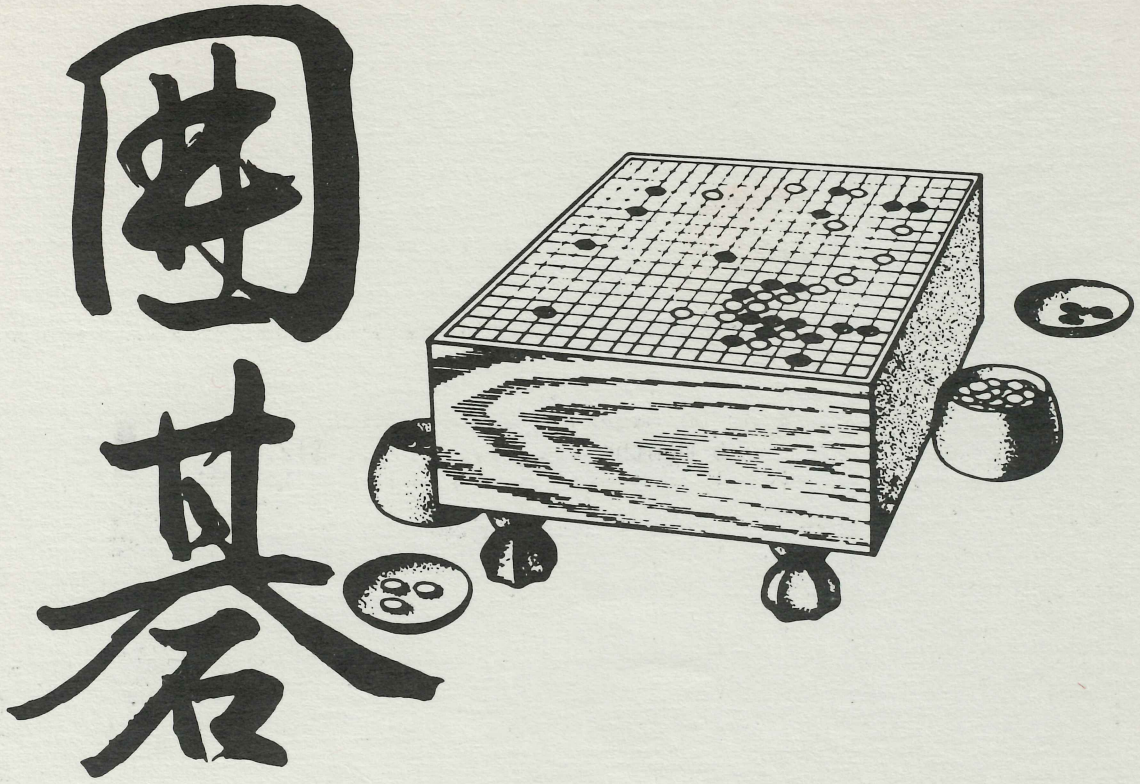


WHITE TO PLAY

SOMETIMES GO MUST BE PLAYED WITH RHYTHM.
THE FOCUS HERE IS THE UPPER SIDE.
ANSWER ON PAGE FOUR.



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News

PENN. STATE OPEN. Played on June 1st and sponsored by the Delaware Valley Go Association, it was won by Mr. Ishikawa, 6-dan. Though Mr. Ishikawa's victory was hardly unexpected, Mr. Al Hodis, 3-dan from New York, gave him an admirable and spirited fight. See page 4.

PACIFIC OPEN COMING IN AUGUST. The Vancouver Go Association shall be conducting the Pacific Open Tournament during the weekend of August 17 & 18. For information/registration contact Mr. J. Sorenson, Box 8613, Postall Station Bentall, Vancouver, B.C., V7X 1AO, Canada.

FAIRFIELD COUNTY GO CLUB. They are now meeting regularly on Monday nights, 7:30 to 10:30 PM, at the Stamford Baptist Church, 602 High Ridge Road, Stamford, Conn. Contact Mr. S. W. Seidler, President, by calling him at 323-9703. Beginners are welcomed.

SAN FRANCISCO. Casual Go-games and informal lessons for lower kyus are available at the Gambit Go Club, 625 Kearny St., San Francisco. Private lessons of high caliber are sometimes available from Mr. Mark Okada, 4-Dan, 1881 Bush St., San Francisco.

LOS ANGELES. The L.A. Area Go Club under the direction of Mr. Mike Ohl is increasing its activities. Contact him at 1314 2nd St., #1, Santa Monica, CA 90401. Or, call 394-0065.

UCHIKOMI GO CLUB. Especially geared to new and novice players who wish to "invade" the higher ranks of Go-players, this club can be contacted by writing to Mr. J. Rieber, 6327 23rd Ave., NE #9, Seattle, WA 98115.

OKLAHOMA CITY GO CLUB. They are involved in propagating Go through public demonstrations in shopping areas and on university campuses, and would like help. Contact Mr. George F. Baird, Jr., 2744 Northwest 57th ST., Oklahoma City, OK 73112.

CAL POLY GO GROUP. They plan many interesting Go activities beginning with the September semester. Contact the club sponsor, Dr. George Lewis, Cal Poly San Luis Obispo, San Luis Obispo, CA.

JAMAICA GO CIRCLE. They meet twice monthly on Friday nights 8PM - 1AM. Write to Go Circle, Box 32248, Jamaica NY 11431.

TRI-CITIES GO CLUB. They have found a home within a Bridge Studio, so casual games are often available. Contact Mr. Mike Brockbank, 12 Pineridge Pl., Delmar, NY 12054.

NORTH CAROLINA. For information about the new Triangle Go Club chapter, contact H. L. Stuck, Box 2207, Chapel Hill, NC 27514.

YOUR CLUB? We shall be glad to list your group's information. Write to us at our mailing address listed at the top of the page.

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PRO BEST TEN TOURNAMENT BLACK: RIN KAIHO, MEIJIN
WHITE: TAKEMIYA MASAKI, 7TH-DAN. KOMI: 5 1/2.

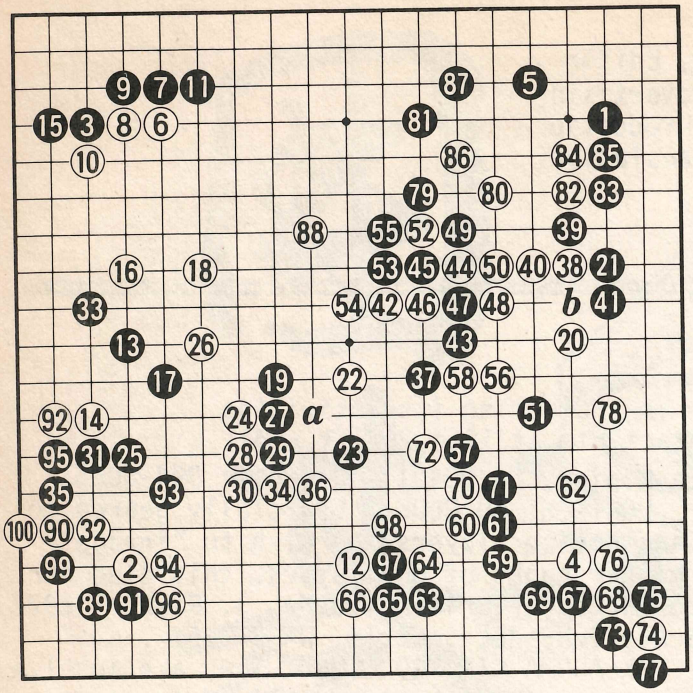


Figure 1(1 –100)

BLACK 1 TO WHITE 12. A common type of parallel opening. Black occupied the large points of 13 & 15, while White got to play at 20.

BLACK 21 / WHITE 22. Typical of the two players. Rin likes secure territory. Takemiya is center orientated.

BLACK 23. Unexpected. But it was hard to see how Black should play here. If he jumped down to 29, then 23 would be an ideal answer. Rin thought for a ½-hour about this move.

WHITE 24. One's first idea is white "a," but then black 25, white 31, black 34, and Black can develop toward the lower edge easily by sacrificing 19. By cutting his opponent in large scale with 24 & 26, Takemiya kept the pressure on. If Black had answered 24 directly, then 19 would have become hard to sacrifice and white "a" would have become good.

WHITE 38 & 40. Standard reverse strategy. White pressed on the right side to build up his attack in the center.

BLACK 45. The longest considered and probably the strongest move of the game.

AFTER 46 & 47. White would like to play 49, but then Black would push through at "b" and in the long continuation, White would get cut to pieces.

WHITE 60. Kikashi (incidental forcing play).

WHITE 62 & 64. Both good.

WHITE 66. Big mistake; should be the diagonal play 69 defending the corner.

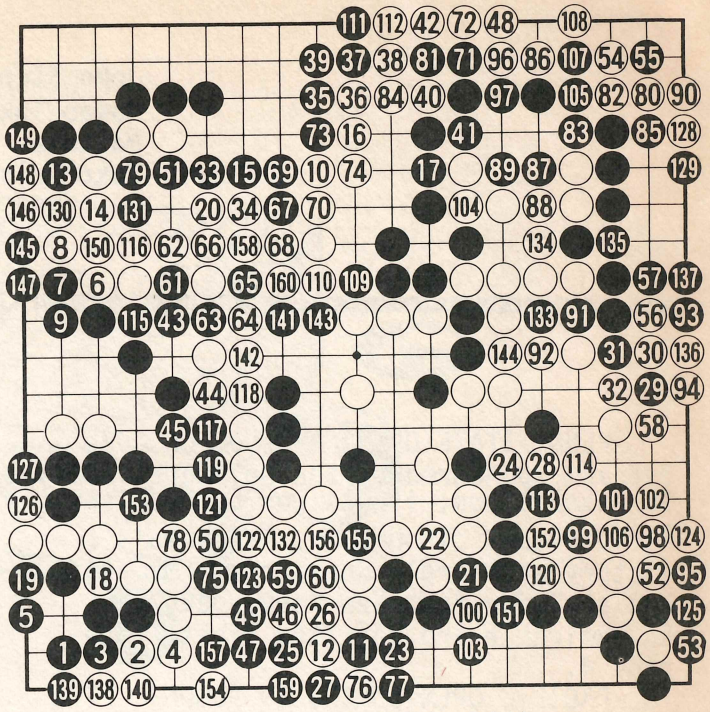


Figure 2 (101– 260)

Takemiya was expecting Black to answer 66 by patching up his connection in the center, after which White would play 69, but Rin went past him with 67, trading the whole center for the safety of the lower side. White had to use a play to hold the center, so Black got to swipe the corner with 73 thru 77, then capture at 79 taking the lead.

WHITE 88. Pivotal. But now Black collects with 89.

WHITE 90. Better than the more natural looking play of 91.

(Figure 2)

As the endgame began both players were running out of time, each making some bad moves. For example, white 23 would have been bigger than white 20, and black 58 bigger than black 30.

WHITE 48. Endgame tesuji.

BLACK 79. Big, but black 107 would have been enough for a comfortable win.

BLACK 81. Played to gain time to think, as Rin was being held to 60 seconds byo-yomi. But it was a mistake. Black lost 10 points when White played 82 in sente. The game was suddenly close, but Rin hung on without foldin

WHITE 106. He may have had a chance, but lost it here——white 113 would have been about 1 point better!

WHITE 158. At 159 starts ko, but alas, White is too short on ko-date (threats).

RESULT. Black wins by ½ a point.

News From Japan (IP)

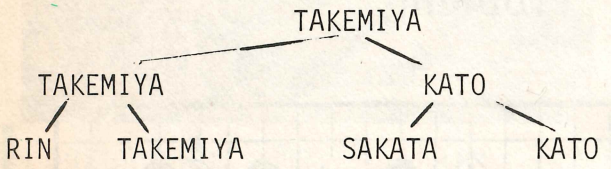
HONINBO TITLE MATCH. Ishida Honinbo is defending against Takemiya, 7-dan. At present they're tied at 1 win each.

HONINBO SEN. The league to determine the challenger ended in a 4-way tie! Front runners Kato and Takemiya lost their final games, but reasserted themselves during the playoff, Takemiya finally defeating Kato.

Great interest surrounds this Honinbo Title Match: both are young powers who grew up in the household of the great master, Minoru Kitani, and so they studied side by side. Takemiya's central style always makes for a fierce fight. Although Ishida is given a slight edge, he's been in a slump and has been losing more games than usual lately. (The Sen-Charts are shown below:)

Masaki Takemiya, 7-dan	5 - 2
Masao Kato, 8-dan	5 - 2
Rin Kaiho, 9-dan	5 - 2
Eio Sakata, 9-dan	5 - 2
Utaro Hashimoto, 9-dan	3 - 4
Kunio Ishii, 8-dan	3 - 4
Shuyo Miyashita, 9-dan	2 - 5
Masao Sugiuchi, 9-dan	0 - 7

(Playoffs)



MEIJIN LEAGUE. By handing Ishida his 2nd loss in the league, Otake, 9-dan moved well out in front with a 5-0 record.

PRODIGY? Only 13 years old and already a Nidan! Mr. Ronald Schlemper flew into Tokyo from Amsterdam on May 23rd to begin a 3-month stay, during which he will live with the families of Japanese Go-players to sharpen his skills.

HONDA IS WOMEN'S CHAMPION. Sachiko Honda, 4-Dan, won the Women's Honinbo this year by beating Tomoe Ito, 5-dan, her elder challenger, score 2--0.

ALL AGA MEMBERS!

IF YOU HAVEN'T SENT IN YOUR RATING INFORMATION SHEET, SEND IT TODAY. THANK YOU.

Letter

Dear Editor:

The enclosed photograph shows the nucleus of the N.E. Pennsylvania Igo Group. In the foreground left is Dr. James Weiss playing against myself, and in the background is Mr. W. R. Bell playing against Miss Marlene Pilureik. It is our intention to approach all the high schools in our area that have chess clubs and try to give a few lectures and demonstrations. We are awaiting your posters and beginners' materials for this—probably to start in September.

I've had success in attending the local, regular chess club meetings: two of us sit down with a Goban between us and the moment anyone exhibits any attention, we break off play to start instruction. I have a 9x9 Goban, for teaching purposes, made from a kitchen cutting block.

The argument we make to the chess players is that Go strengthens their play at the Royal Game. If every member could get one beginner, our organization would double overnight!

Cordially,

Alfred R. Pray
Clarks Summit, PA

I hope you find the AGA publicity materials helpful. And, best of luck! I hope others shall follow your fine example.
--Ed.

1974 PENNSYLVANIA STATE OPEN

The 1974 Penn. State Open Championship was won by Mr. Ishikawa, 6th-Dan, of Philadelphia. The Kyu section was taken by Mr. R. Harvey, Secretary of the Delaware Valley Go Association.

Mr. Ishikawa defeated all opposition during this one day, quick paced tournament. In the final round, Mr. Al Hodis, 3rd Dan from New York City, though fallen behind early in the game, penetrated and lived in what seemed like Mr. Ishikawa's secure territory. However, he couldn't quite catch up, in spite of the creation of a huge ko. Mr. Ishikawa is sure to regard Mr. Hodis with caution in the future.

The tournament was ably directed by Mr. Colin Barnhorst, the President of the D. V. G. A.

Dan Players Section

	1	2	3	4	5	6	W / L
1. H. Gonshor	-	0	0	0	-	0	0 - 4
2. M. Goto	1	-	0	0	0	-	1 - 3
3. T. Ishikawa	1	1	-	2	1	1	6 - 0
4. A. Hodis	1	1	00	-	1	1	4 - 2
5. J. Stephenson	-	1	0	0	-	1	2 - 2
6. S. Ishigami	1	-	0	0	0	-	1 - 3

Kyu Players Section

	1	2	3	4	W / L
1. D. Perelman	-	1	0	0	1 - 2
2. R. Harvey	0	-	1	2	3 - 1
3. M. Thim	1	0	-	0	1 - 2
4. J. Cochrane	1	00	1	-	2 - 2

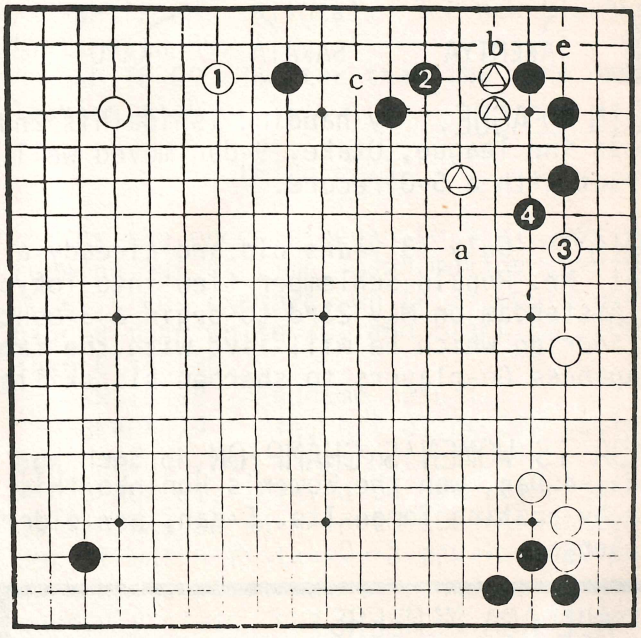
Answer To Cover Problem:

"PERFECT APPROACH"

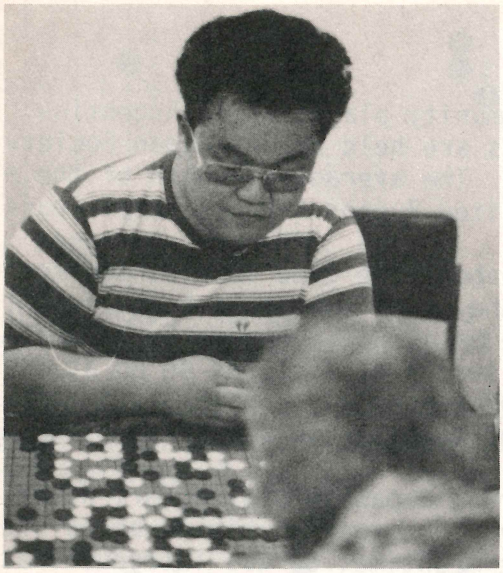
Usually one would think to play kakari against the lower san-san stone, followed perhaps by a play one point to the left of the left side star. This exposes superfluous thinking!

After considering the marked white stones, the approach of white 1 is the most urgent place. White 1 is the key point. Black 2 is important as a root, but now white "a" to escape isn't timely. White can afford to play another approach at 3, since he can later sagari (descend) to "b," aiming at the uchikomi (invasion) at either "c" or "e." This is the crux of white 1's power.

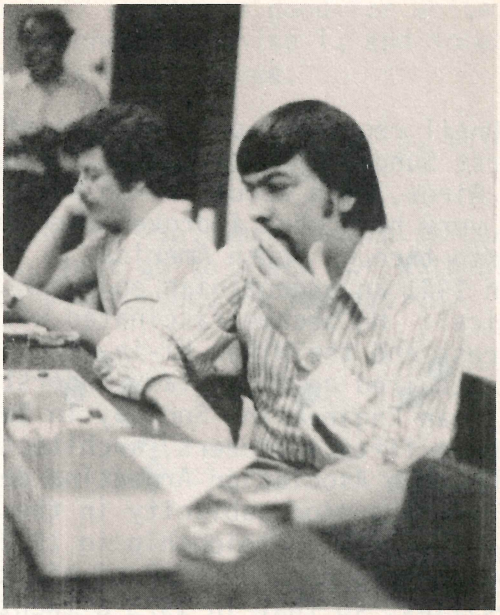
Black 4 avoids containment, and the fight continues.



TOURNAMENT PHOTOS:



MR. ISHIGAMI,
NEW SHODAN.

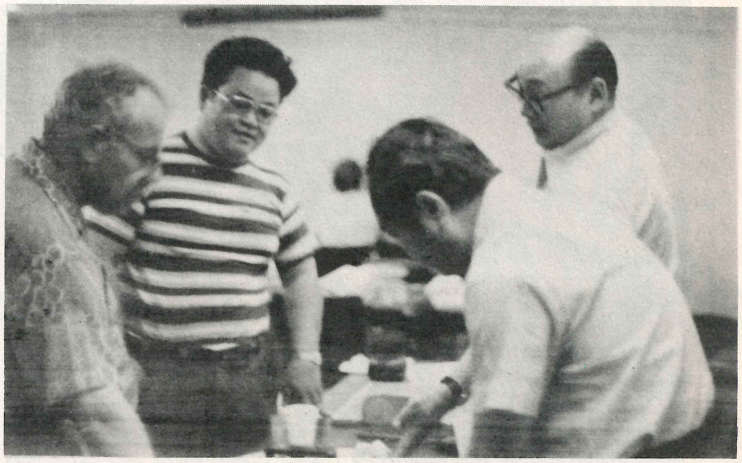


MR. J. COCHRANE,
FIRST KYU.

FOREGROUND: MR. M. THIM, 1ST KYU.
BACKGROUND: MR. A. HODIS, 3RD DAN.

BETWEEN ROUNDS:
MORE GO!

MR. C. BARNHORST,
D.V.G.A. PRESIDENT



MR. ISHIKAWA, 6-DAN, CLARIFYING HIS WIN OVER PROF. H. GONSHOR, 5-DAN.

GO IN ARGENTINA

BY FRANCO LICENI

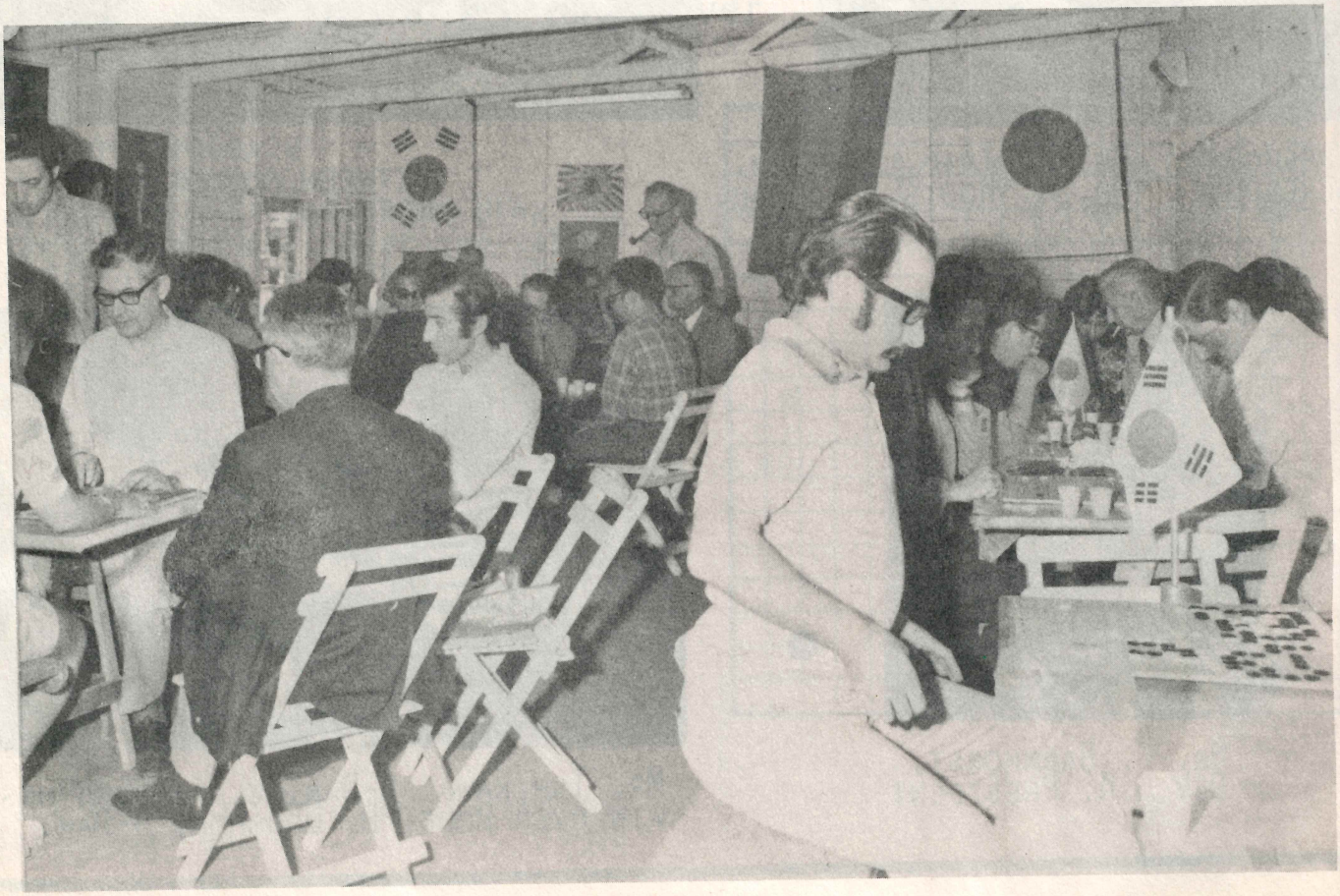
Until recently, only members of the Japanese community played Go in Argentina. On the first Sunday of each month, round-robin tournaments are held at the Japan Society at Buenos Aires, with about 10—15 players participating. The average strength of the players is not very high, but improved when Iwamoto, 9-Dan visited Buenos Aires several years ago on a trip through South America.

In 1971 an Argentinian engineer happened to read about the game in a German technical periodical. He became fascinated with the beauty of the game, bought Go books from the Ishi Press and the Nihon Ki-in, and began to study the basics of the game by himself. When he had acquired an elementary understanding he gave a series of lectures on Go at the Argentinian Engineering Society in Buenos Aires, which were received with great enthusiasm. Soon about fifty engineers, architects and chemists got together to study and play the game, and the Asociacion Argentina de Go was formed.

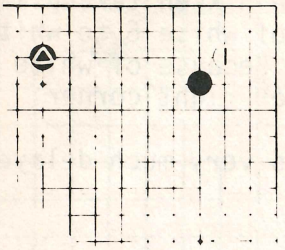
There was good publicity in the papers, and a strong Japanese player, Mr. Noburu Hara, won the national championship in 1971 and 1972. However, because of his advanced age, he was not able to pass on much of his knowledge. In the meantime, Go was introduced at the universities, so that in 1973 a twenty year old student, Mr. Enrique Lindenbaum, won the championship. This year, even more surprisingly, fifteen year old Fernando Aguilar defeated all opponents in the even-game championship tournament.

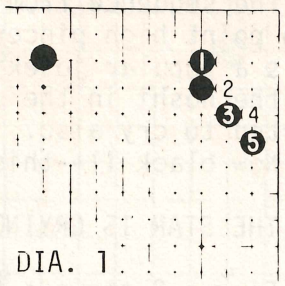
Unfortunately, there is no strong Japanese player who could teach the finer points of the game, and so the average level of play has remained somewhat limited. This also prevents a wider spread of the game, because most people who become interested in Go are originally chess players and find it difficult to overcome the initial long learning process. The same situation exists in most other countries in South America, except for Brazil, where Iwamoto, 9-Dan lived for several years and taught Go extensively.

The photo below was taken during a tournament in Buenos Aires with Argentinian, Korean and Japanese players participating.



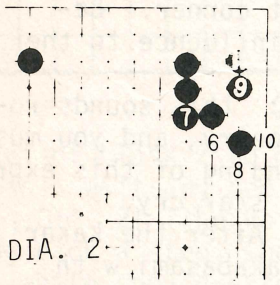
DIRECTION FOR PRESSING by Sakai, 8-Dan

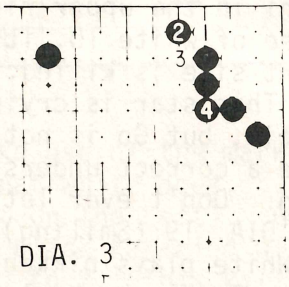

BASIC FORM


DIA. 1

BASIC FORM. Which way should you press white 1? What happens after that?

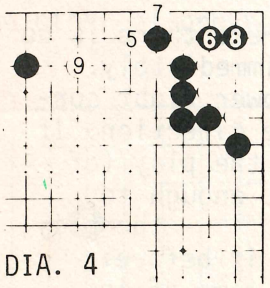
DIA. 1. Black 1 is the correct direction. Then employ nidan bane (double hane) with black 3 and 5.

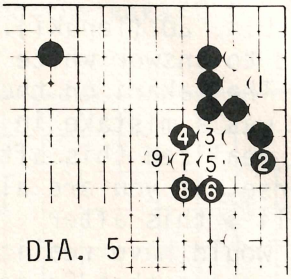

DIA. 2


DIA. 3

DIA. 2. The usual result.

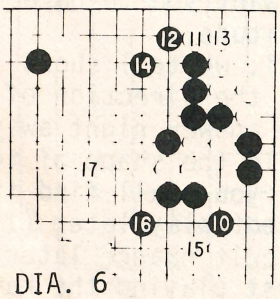
DIA. 3. White might try white 1 and 3. The best answer is black 4.

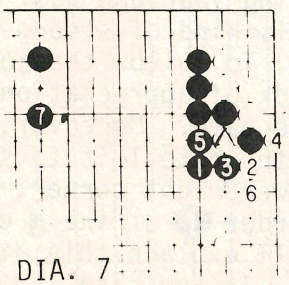

DIA. 4


DIA. 5

DIA. 4. Then white will probably move white 5 to white 9. Black gets the corner with sente.

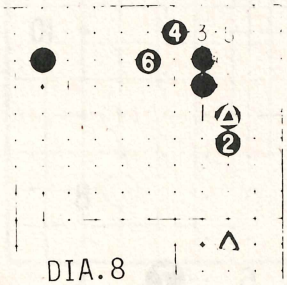
DIA. 5. Watch out for shicho (the ladder). If shicho is good for White, then he might connect at white 1, and something like this might ensue.

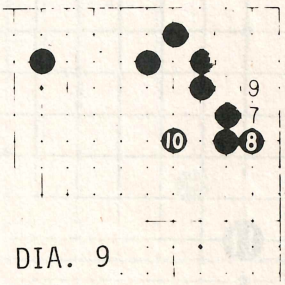

DIA. 6


DIA. 7

DIA. 6. Following dia. 5, this doesn't look so good for Black.

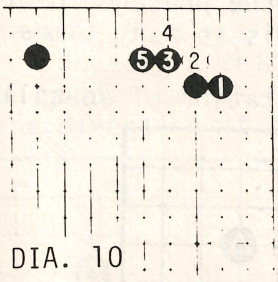
DIA. 7. So, when shicho is bad for Black, just go to black 1. With black 7 Black's thickness is impressive.

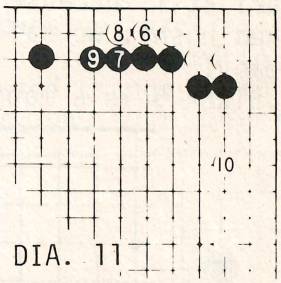

DIA.8


DIA. 9

DIA. 8. What if White cuts at the top, as white 1? The best is pull back to black 2. White must hanetsugi (hane and connect) with white 3 and 5.

DIA. 9. He must also play white 7 & 9. After Black takes one stone with black 10, his position is great.

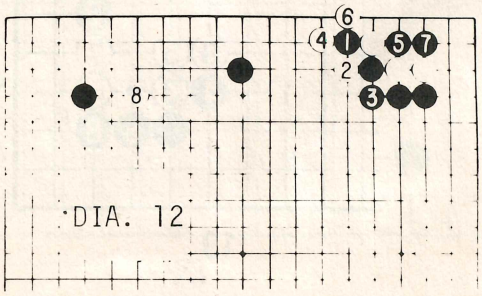

DIA. 10


DIA. 11

DIA. 10. The worst thing Black can do is to press on this side as with black 1, even if you try to build a wall with black 5.

DIA. 11. After black 9, White plays white 10. Now Black's wall is nullified.

DIA. 12. You might try nidan bane, but after the result shown, with this distribution of stones, Black looks confused.


DIA. 12

DOES HOSHI CRY? by Kajiwara, 9-Dan.
[continued from the May issue]

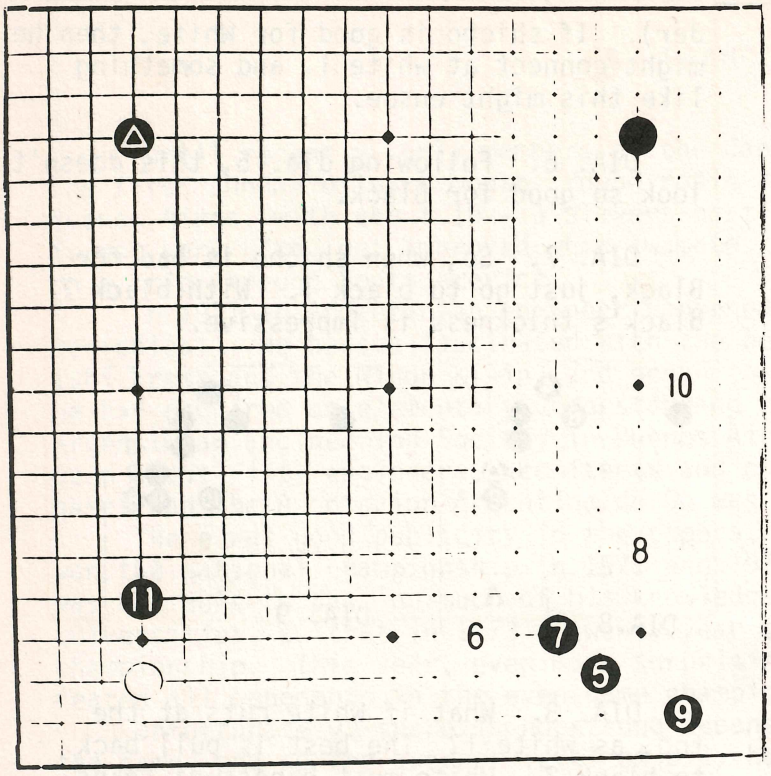
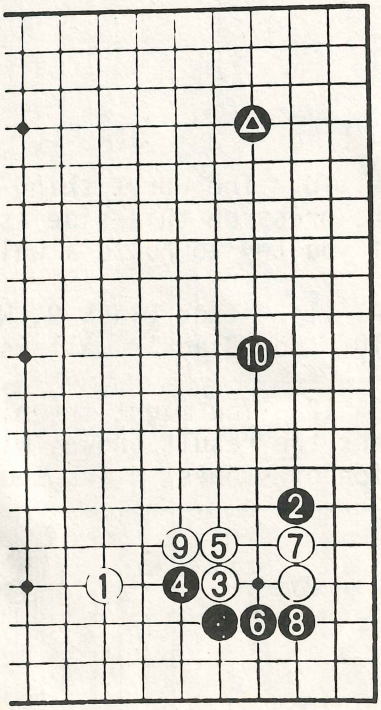


FIG. 2 (Direction Deaf). Black went to kakari with black 5 in the lower right corner. Of course, this is no good. Just looking at the lower half, you have one black stone against two white stones, and the fight is obviously unfavorable to Black. In any case, the next play should have been kakari at 11 because of the presence of the marked hoshi; we said this so many times already!

Black 5 is a manifestation of so-called "direction deafness." This makes the marked star stone cry.



The sequence from the nikken takabasami (two point high pincer) of white 6 to white 10 is a popular joseki. Because of white 10, the hoshi in the upper right corner started to cry also.

Now black 11--this is very much delayed.

THE STAR IS CRYING

Figure 2 shows a typical weakness of amateurs; it shows the bad habit of playing by joseki. We shall scrutinize this in depth.

First of all, by playing the joseki from black 5 to white 10, Black shows the attitude that it's okay because it is a joseki. Black didn't think of the direction of the hoshi in the upper right corner. Because of white 10, its influence to the right side is killed.

This star is crying: this sounds romantic, but Go is not poetry, and you must have a correct understanding of this expression. Don't ever let a star cry.

DIA. 19 (Smiling). After the kakari, if White plays nikken takabasami with white 1, Black should adopt the joseki that starts with black 2, returning hasami. After white 9, Black can play at 10, and the star is now smiling. But this is only a local story, and I'm not saying you should play this immediately. White gets a thickness, and it's gote for Black.

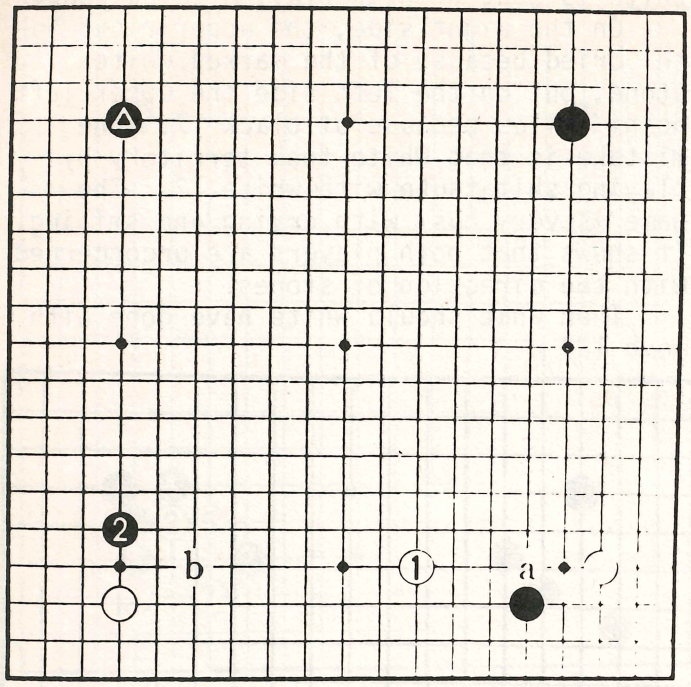
DIA. 20 (Tenuki). Here there is no need to answer white 1 immediately.

The kakari on the lower right corner was a mistake in the direction. If you realized this after the play (of course, if you are alert enough to realize this after the play, you would have realized it before: this shows that Go is a game of intuition), then you should immediately change your plan and must go to the most urgent kakari, black 2.

If White plays at "a," then forget this stone and play kake (press) at "b," going your own way. I want you to have this kind of strong attitude.

To follow the joseki, white 1 shows lack of appreciation of the direction of the game. Moreover, to answer right away with white 1 is to settle the shape of the lower right corner, and you shall find it harder to strike a correct play later (I will explain this difficult nuance later).

In any case, by first playing the ka-



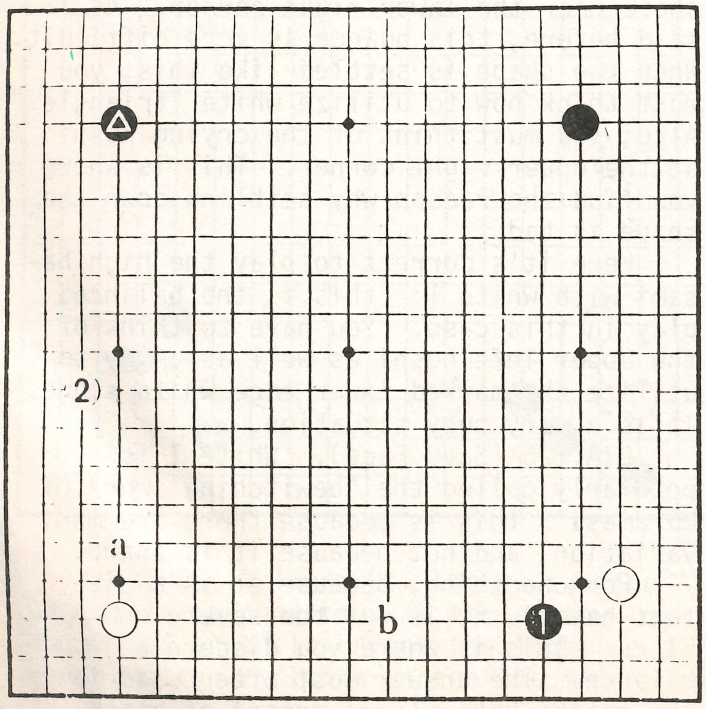
20

kari of black 2 to make use of the marked hoshi, wait and see what White does.

DIA. 21 (The Point On The Left). Going back a step, when Black kakaried with 1, White should extend to 2. This kills the direction of black's hoshi and prevents black's strategic play at "a."

How about this good sense?

Of course, with white 2, White is looking at the hasami at "b." In any case, white 2 kills two birds; one of controlling the influence of black's hoshi, and the other of preventing the kakari at "a."



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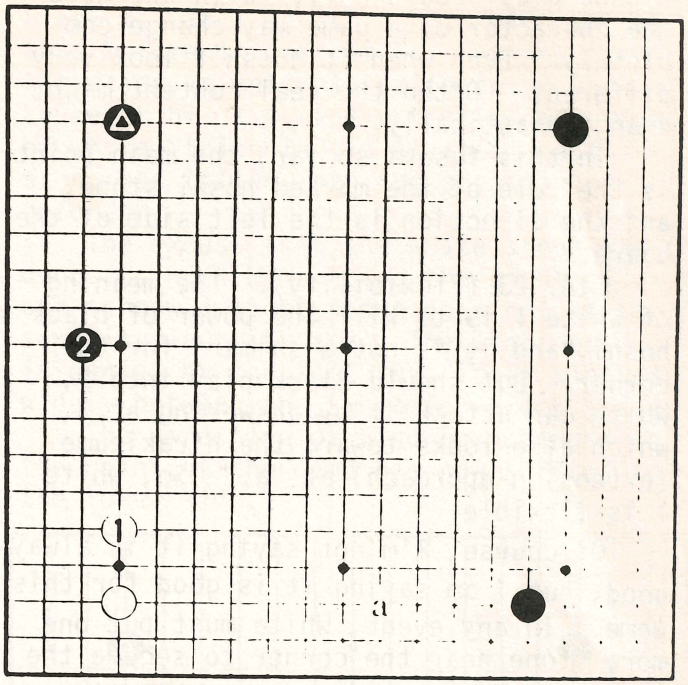

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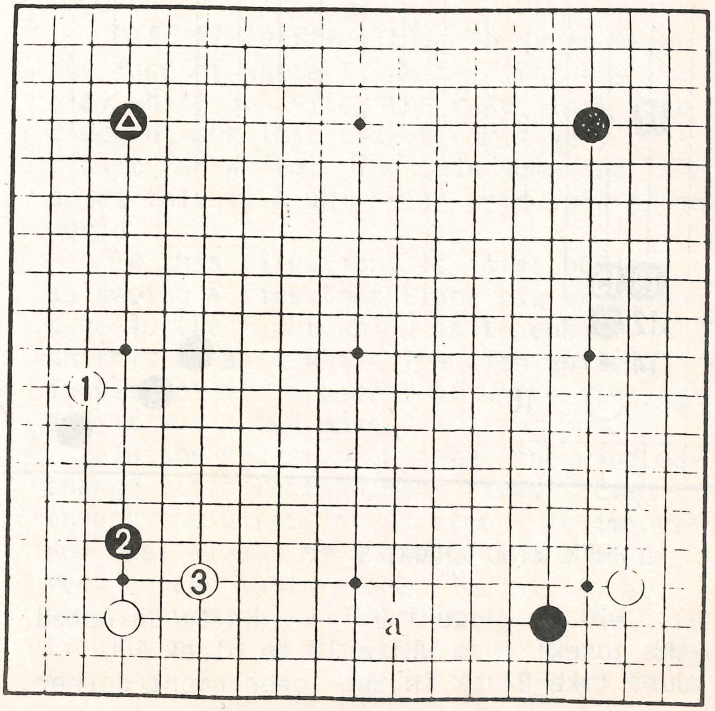
You never know what Black might do to the lower right corner. You must gladly pay the price there for getting to play white 2.

DIA. 22 (Not Shimari). In playing the left side, note that shimari with white 1 is no good here. If white 1, then black 2 makes hoshi smile. Even if White has a good option to play hasami at "a," White is concentrated on the lower edge and this is not comparable to black's expansive fuseki.

Usually a shimari is considered to be good. But as the wind changes with the direction it blows, you must select



23

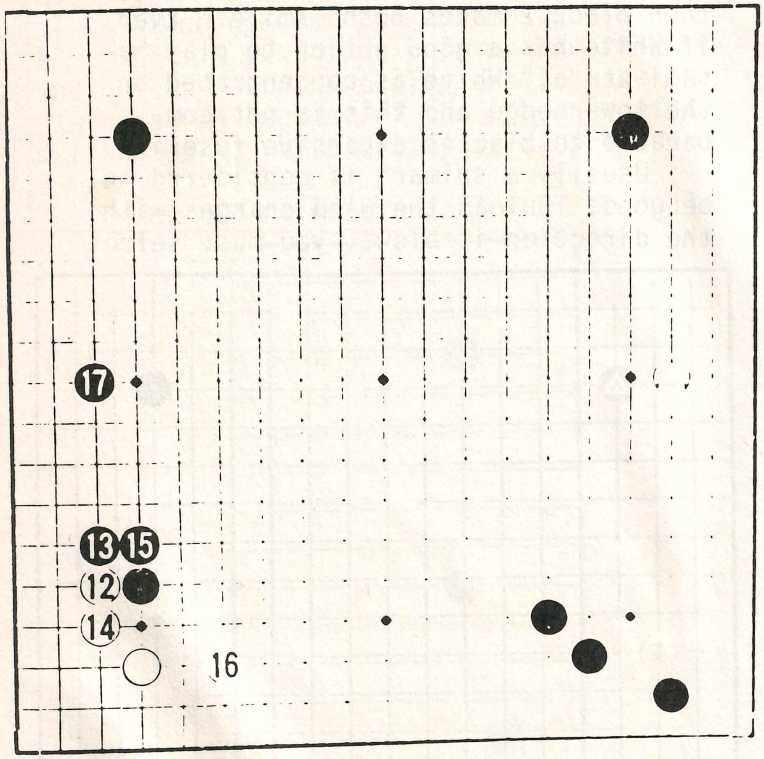
a good play accordingly. With one move the character of a game may change completely. Even when it doesn't look very different. Often the real content might change drastically.

In this fuseki so far, the main point is the role of the marked hoshi stone, and the direction is the left side of the board.

DIA. 23 (Flexibility). The meaning of white 1 is to kill the power of black's hoshi, and it is not a shimari for the corner. But should Black play into 2, White can attack it by answering at 3, which also looks toward the hirakizume (extension-approach) at "a." So, white 1 is flexible.

Of course, I'm not saying it is always good, but I am saying it is good for this game. In any event, White must put one more stone near the corner to secure the corner.

In Figure 2, both Black and White are forgetting the point on the left side and instead a fight began near the lower right corner. Both players show the lack of correct sense of direction. Having settled the shape near the lower right corner, the character of the game is now very different.

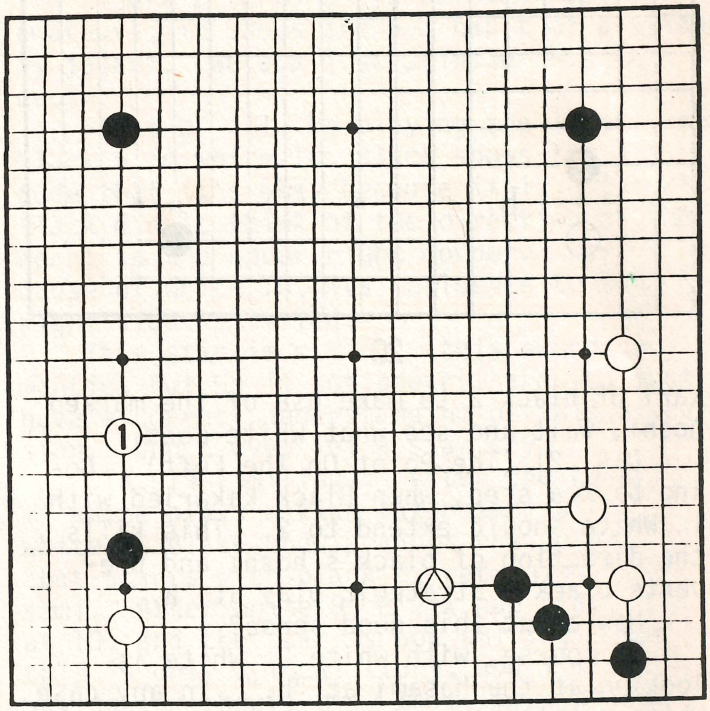


WHEN WIND CHANGES

FIG. 3 (Joseki Only). White selected the joseki from white 12 to black 17. Just like Black in the lower right corner, White is content with playing joseki only.

On the right side, the upper right hoshi cried because of the marked white stone, but on the left side the upper left hoshi smiles because of black 17. The mistake is that White took territory by playing shitatsuke with white 12. The game is very busy with crying and smiling. It shows that both players are unconcerned with the direction of stones.

Then what should White have done with move 12?

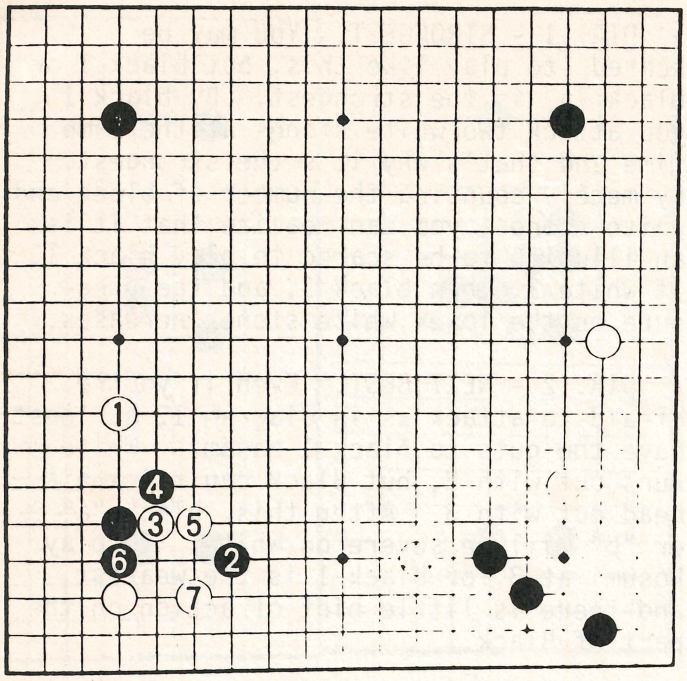


DIA. 24 (Balance). You should realize that the direction of the wind changed with the presence of the marked stone on the lower edge, and the settlement of the shape near the lower right corner. As I said before, this nuance is very difficult. When the shape is settled like this, you must think how to utilize white "triangle." Also, you must think of the crying hoshi at the upper right corner. This is where you find the reason why settling down the shape is bad.

Here it's correct to play the high hasami with white 1: this is the balanced play in this case. You have to think of the upper left hoshi as well as a way to utilize the marked lower edge white stone. It is a very busy situation.

DIA. 25 (Save Face). White 1 is popularly called the "bewitching sword of Muramasa"; this is because there are many variation, and not because it is sharp.

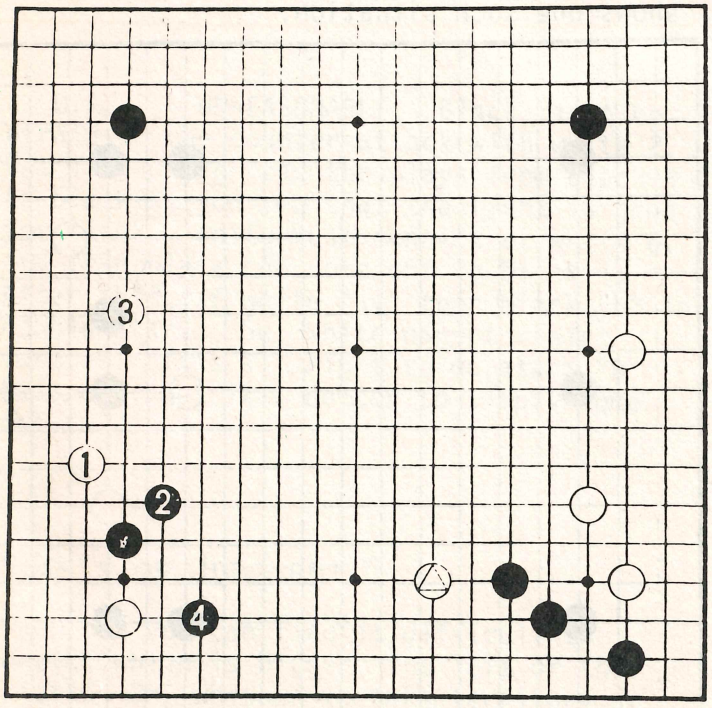
For one thing, because it is a distant hasami, it is not too severe on Black. This is where you discern a balance. The answer most often used is the taisha kaka (large press) of black



25

2. After this, white 3 to 7 is a joseki. Although it is not clear what Black would do now, in this case, the white "triangle" becomes alive against the thickness, and the picture is not bad for White.

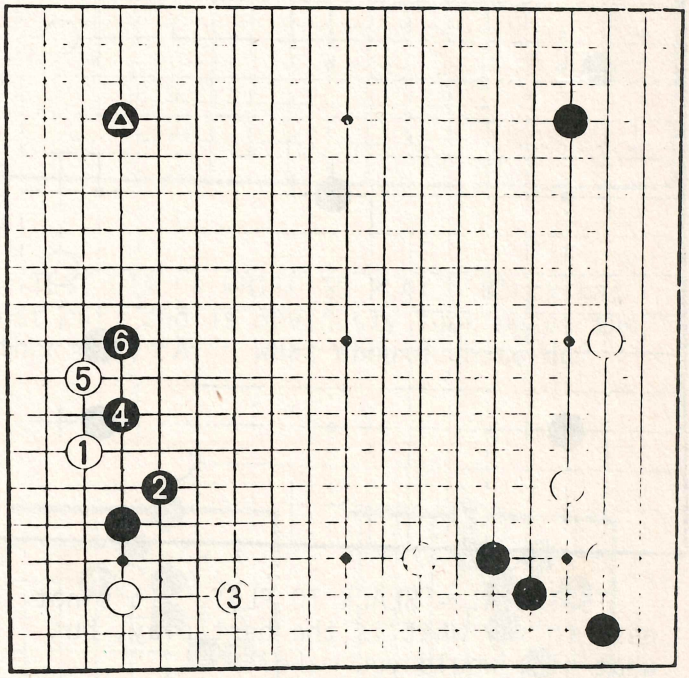
However, white 1 is now isolated. But it's high and light, so it won't be much trouble for White. Here again you observe a sense of balance.



DIA. 26 (Defender). Let us examine why it is no good to play the narrow low hasami of white 1. After the light move white 3 replying to the kosumi of black 2, Black moves to black 4. We saw this before in diagram 6. But now the situation is entirely different. Because of black 4, the potential development of white "triangle" is stifled and this stone has fallen into the position of a defender.

The excuse that the white stone has done its work by shaping the right side and is now a light stone does not stand scrutiny in this case. The lightness is denied by the fact that it is pinched widely between the two thick black groups.

The direction of wind has changed and the point of the game has now shifted to the lower side.



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DIA. 27 (Difficult). Thus, to save the face of white 1, White first has to play white 3. After the kake black 4 to black 6, the left side becomes very difficult for White. You gain some and lose some; this is a universal principle of this world.

In this situation, it is as obvious as seeing a fire that Black has an advantage in the fight which is to ensue. All this is because White low with white 1, inspite of the presense of white "triangle" and it was a bad move.

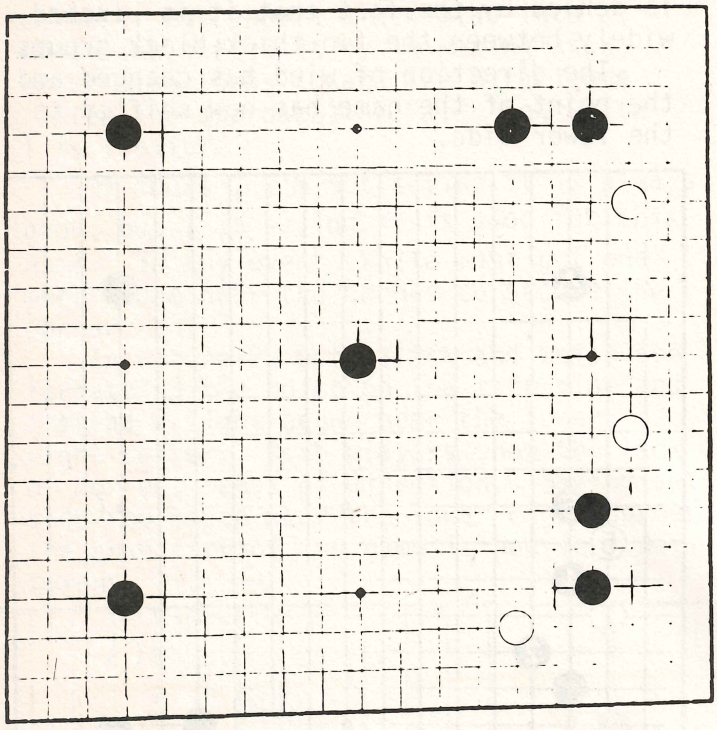
In the course of a game, the wind may change its direction many times. Even though the direction of stones is important, you must always be aware of the wind direction and must retain flexibility to play accordingly. This is where the difficulty and the interest of Go lies. Unless you abandon the attitude that it is

(Continued on p. 16.)

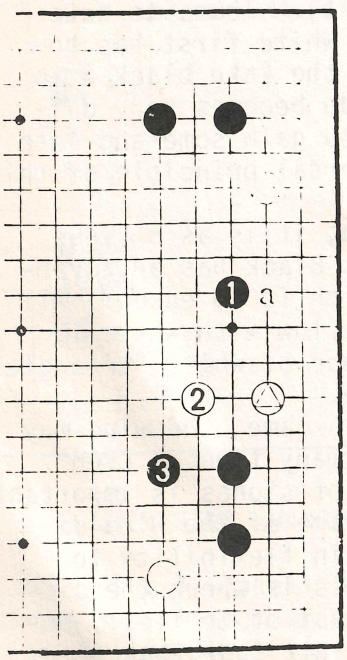
RIN'S IGO TESTS

"Overcome Your Fear."

Look at the lower right side of the test diagram. Against the black ikken-tobi, the white stones are approaching from both sides. If the first thing you feel is fright when White plays like this, then you're not ready to rise above your level.



TEST DIA. - BLACK TO PLAY. It's not easy to say what is the best play, but what play would you make?



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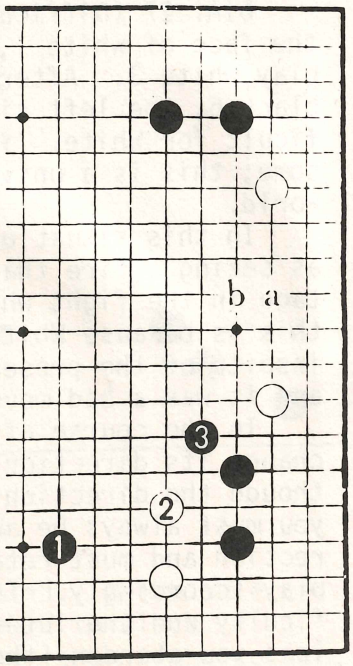


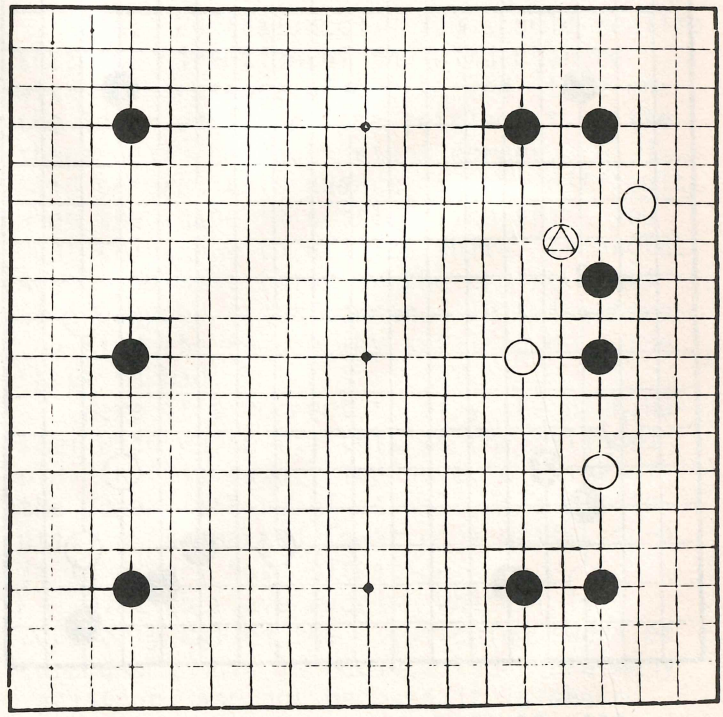
2

DIA. 1 - STRONGEST. You may be scared to play like this, but black 1 or black "a" is the strongest. By black 1 you attack two white stones at the same time and that's why it's the strongest. By merely counting the number of black and white stones, you can realize that it is an illusion to be scared to play black 1. If white 2, then black 3, and the pressure on the lower white stone increases.

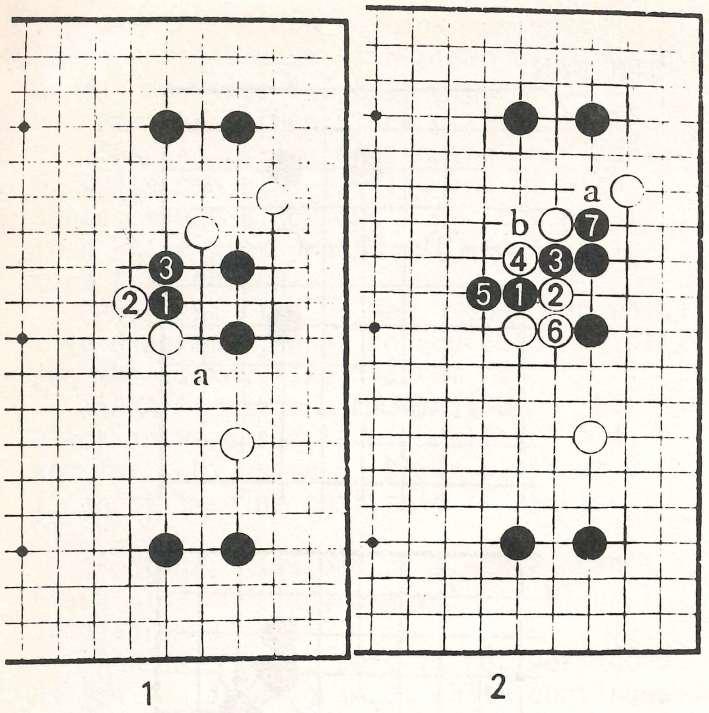
DIA. 2 - NEXT BEST. Even if you're afraid to attack as in diagram 1, at least have the guts to black 1 hasami. White runs out with 2, but Black can stick his head out with 3. After this, black "a" or "b" will be severe on White. To play kosumi at 3 for black 1 is the weakest, and there is little hint of action on the part of Black.

"Don't Be Deceived!"

In a 9-stone game, White feels relaxed, because just about any play will suffice to intimidate Black. But with the handicap down to 5 or 6, White cannot be playing unreasonable moves. Nevertheless, once in awhile White does make a completely unreasonable play, due probably to a lapsing of his attention. Are YOU prepared to grab his tail when a chance arises? The test diagram shows one such situation.



TEST DIA.-BLACK TO PLAY. White just played the marked stone. But this is unreasonable. How should Black answer?



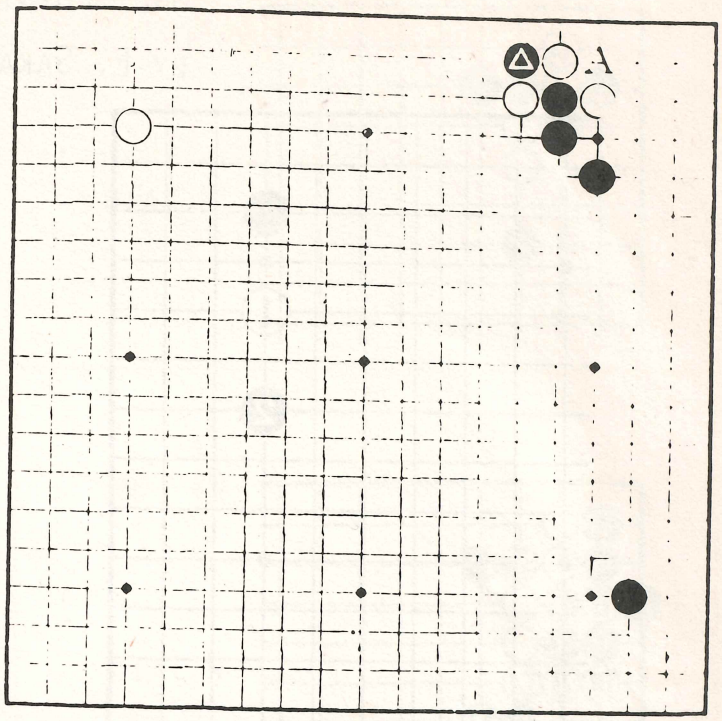
1 2

DIA. 1 - TESUJI. Here black 1 is severest on White and Black obtains an advantageous form. If white 2, then with black 3 Black makes an ideal breakthrough of White's net. Another idea is to run to "a." But since this is only an escaping move, White may be able to get an advantage by some sort of trick.

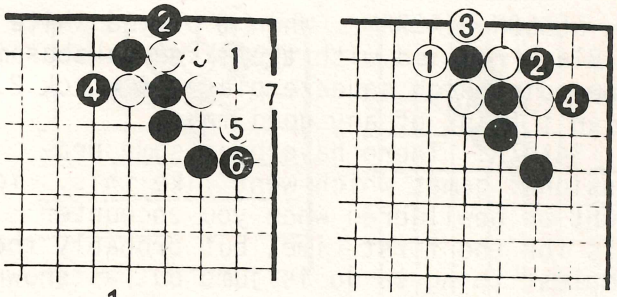
DIA. 2 - UNREASONABLE. Black might be afraid of the counter-attack with white 2. But if you can read the plays from black 3 to black 5, you see that the fight is good for Black. White must connect at white 6, and then Black can come out to black 7. After this, if white "a," then black "b" is double atari! So, White cannot resist further. It's all right to go atari "b" before 7, but it's better to simply come out to 7.

"Basis of Judgment."

Often you can find it difficult to decide which is bigger, the left or the right? Or, whether to take territory or build up influence, etc. But when you come to a juncture when you have to decide one or the other, you should often be guided by which form is better, rather than by which is bigger!



TEST DIA. - WHITE TO PLAY. Black has just cut, and is obviously looking at the other cut, "A." What should White do?



1 2

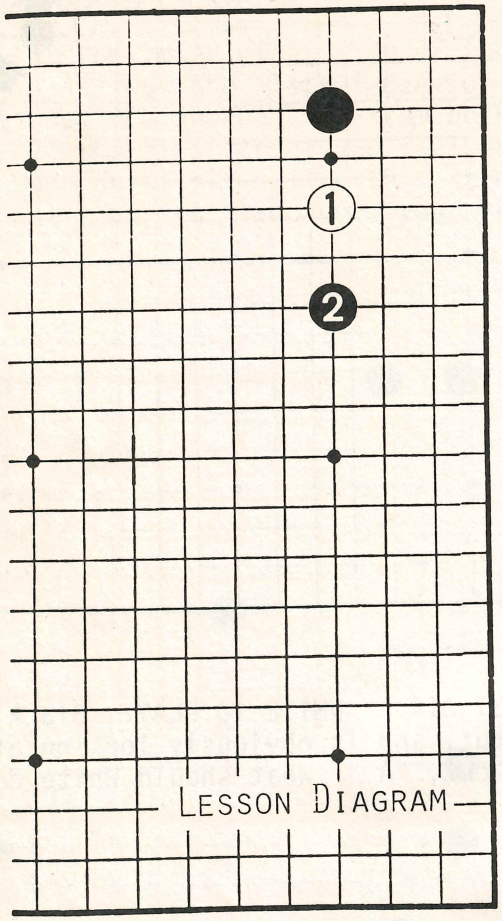
DIA. 1 - GOOD FOR BLACK. It's true that white 1 is a play which resists Black's intrusion, but it hurts to have the stone taken with black 4, and to have to live in the corner with white 7, gote.

DIA. 2 - PONNUKI. Actually, White has no choice but to take one stone with white 1. You have to give up the corner as Black plays 4, but the form after the ponnuki of white 3 is very strong. Remember this taste for good!

(CONTINUED ON P. 15.)

ONE—POINT IGO LESSONS

BY E. SAKATA, 9TH DAN



LESSON DIAGRAM

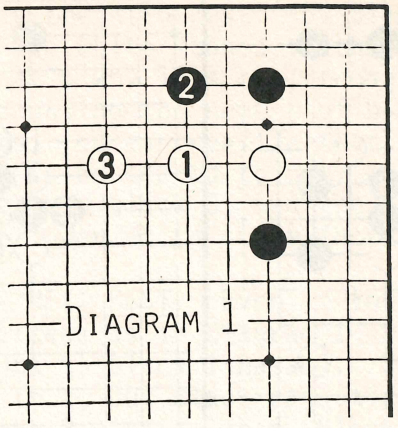


DIAGRAM 1

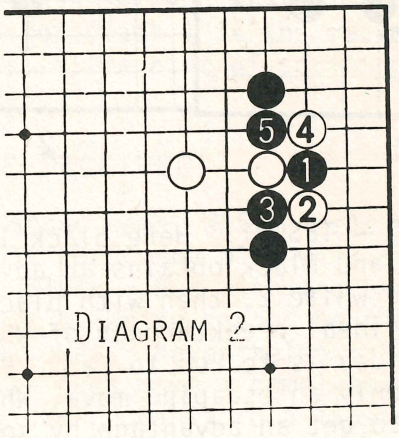


DIAGRAM 2

LESSON DIAGRAM. When I played white 1, Black replied with the ikken takabasami (one-point high squeeze play) of black 2. I can't think of any good move.

SAKATA: There have been some professional games which went like this. You might be bewildered when you encounter this for the first time, but probably the simplest thing to do is jump out as shown in diagram 1.

Amateur: What if Black plays tsuke (attachment), as in diagram 2?

SAKATA: That's possible. In this case, White has to play hanedashi (inside hane) with white 2 and 4. Then Black can only cut with his 5, so White takes with 6, as shown in diagram 3, the usual course being from black 7 up to white 12 (white 8 connects).

Amateur: I see, and this isn't bad for White. So to prevent White from playing 10, isn't it possible to connect with black 1 as shown in diagram 4, replacing black 9 in the preceeding diagram?

SAKATA: Then White cut immediately at 2 and a fight begins. Since the cut at 4 doesn't look too promising, Black pushes at 3, so White connects at 4.

Amateur: Jumping to black 5, it doesn't look too bad for him!

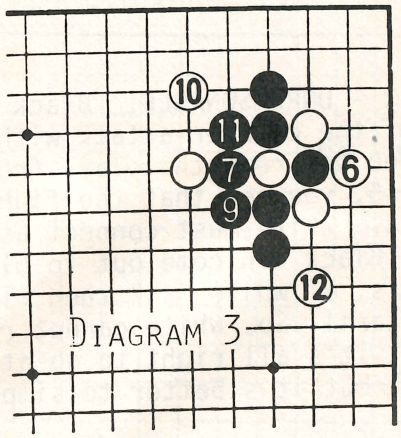


DIAGRAM 3

⑧ CONNECTS

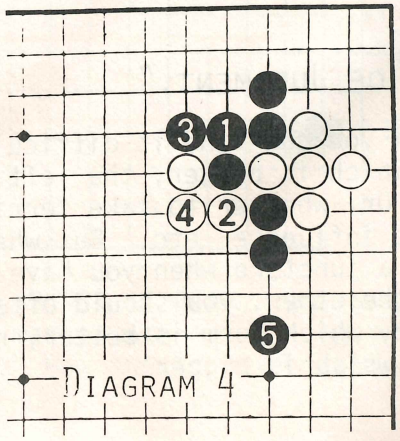


DIAGRAM 4

SAKATA: I don't think so; what if White presses down with nidan bane (double hane), as white 6 & 8 in diagram 5?

Amateur: Then Black plays 7 to 11.

SAKATA: Well, continuing in diagram 6, White can play 12, 14, and 16 with sente, since Black can't neglect his 17. Then White plays white 18, and this is more than enough!

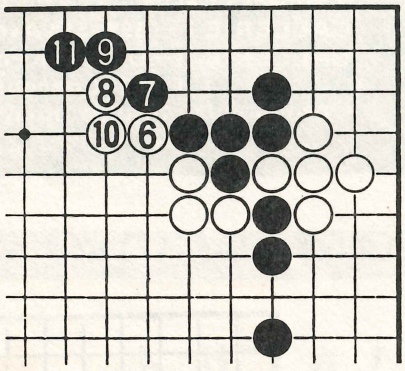
Amateur: Yes, I see. Then for white 1 in diagram 1, what do you think of playing the tsuke, like diagram 7?

SAKATA: It's not impossible. But Black answers safely with black 2 & 4, and for tobi white 5, Black plays at 6. I cannot imagine that this is bad for Black.

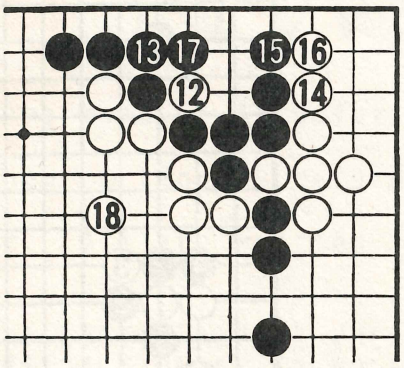
Amateur: Instead of black 2, can't Black play more aggressively as black 1 in diagram 8?

SAKATA: Well, this is not very good. As you see in diagram 9, white continues with his 6 through 14, wasting the original hasami stone (marked).

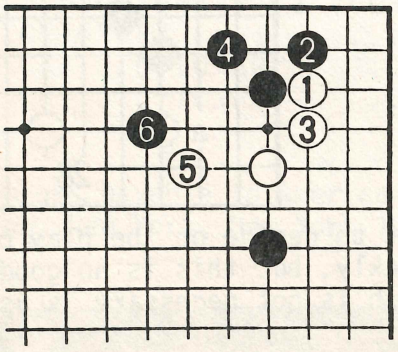
DIA. 5



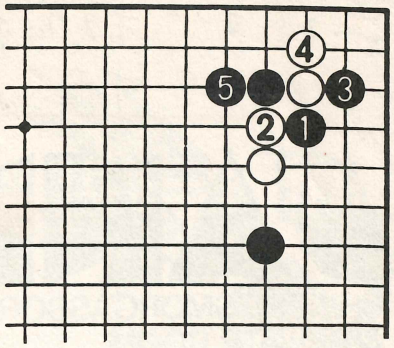
DIA. 6



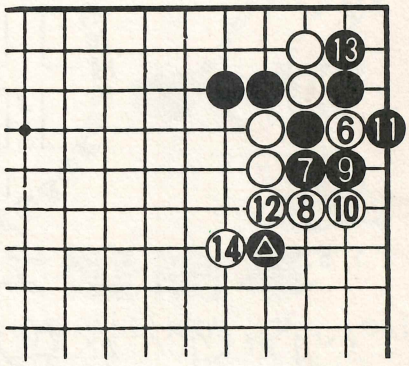
DIA. 7



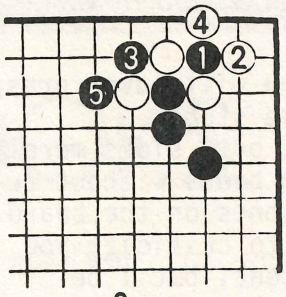
DIA. 8



DIA. 9



(RIN'S IGO TESTS, CONTINUED FROM PAGE 13.)



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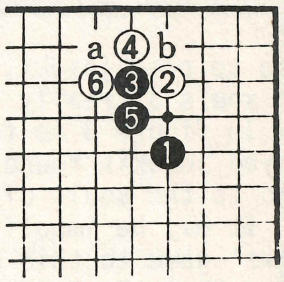

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DIA. 3 - CHANGE OF TACTICS. If Black wants the outside, then he should cut at black 1 on the inside. Here again White should simply take on stone with 2. The ponnuki of white 4 makes the corner group alive with sente. Black then holds the one stone with 5. This way katachi (form) is settled for White and Black.

DIA. 4 - JOSEKI. This theme comes from a joseki: here is the sequence from 1 to 6. Black has the choice of cutting at "a" or at "b."

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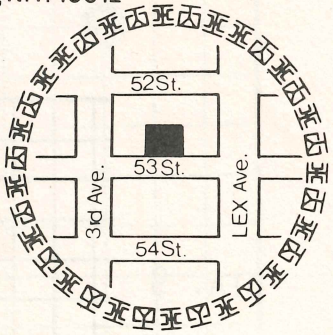

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DOES HOSHI CRY? (CONTINUED FROM PAGE 11)

safe to play joseki, you will never grasp the souls of really live stones.

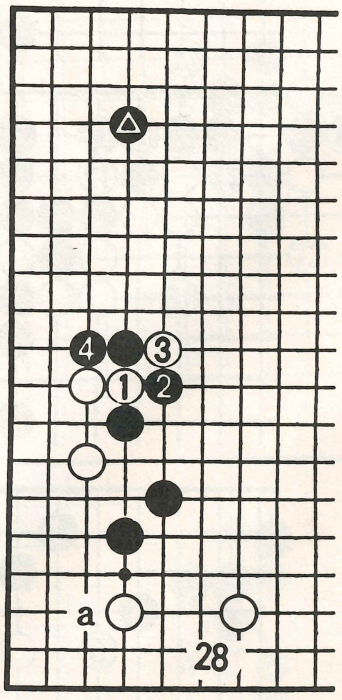
In figure 3 so far, both sides merely played josekis found in books without regard to the souls of stones on the board.

It may be impolite to criticize you folks' game to this extent, but I believe that the truth is beyond the technical level of plays and is nothing but one way ahead, and I have no other motive but to point out the truth. To pursue the truth vigorously is to improve rapidly; how about it?

DIA. 28 (In Trouble). Now, continuing from the last diagram, to come out with white 1 and 3 is one way to resist, but with the strong push of black 4, White is in trouble.

There won't be any difficulty in saving those White stones on the side, But you must realize that Black has an enormous advantage in the fight that follows; black's hoshi is going to play a strong role in this fight.

One more thing: there are people who



want to decide on the play black "a" quickly, but this is no good. A play which is not necessary is usually a bad play.

(TO BE CONCLUDED NEXT ISSUE)

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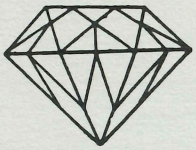

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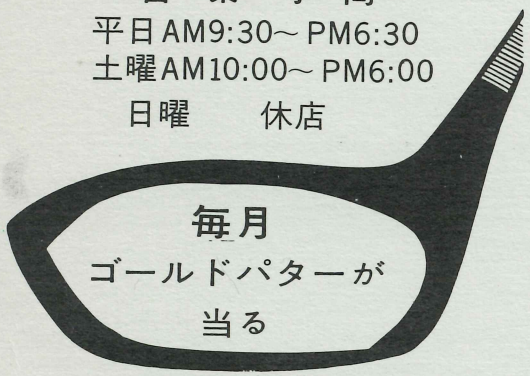

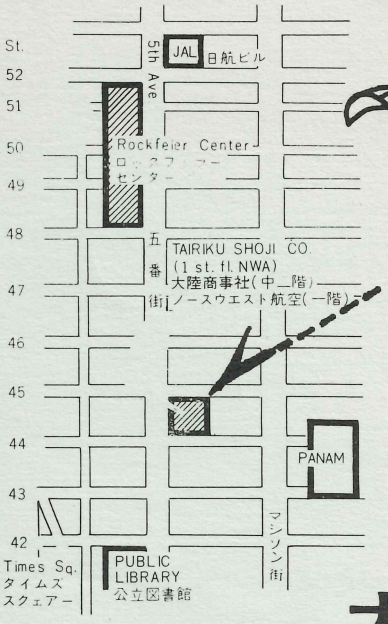

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